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JOURNAL OF THE  
**BARBER COIN COLLECTORS' SOCIETY**

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Volume 14



Number 3

**2003**

This issue of the Journal is dedicated to

**Paul Reuter**

Treasurer of the  
Barber Coin Collectors' Society  
1990 - 1994

Secretary/Treasurer of the  
Barber Coin Collectors' Society  
1994 - 2003

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JOURNAL OF THE  
BARBER COIN COLLECTORS' SOCIETY

Founded in 1989 by Steve Epstein

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Steve Szczerbiak.....*Variety Coordinator*  
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## BCCS PRESIDENT'S MESSAGE

On August 2 in Baltimore at the ANA Convention, the Barber Society had its annual meeting. A dozen loyal members and a few potential members attended. Most members know I run these meetings rather low key with an emphasis on lively discussion and interaction among those attending. I believe this was achieved. We also thank *Coin World* and Editor Beth Deisher for assigning Paul Gilkes to cover our meeting.

Some months ago I mentioned having met BCCS member Peter Shireman at a coin show in St. Louis. Peter had some great Barber halves and talked about writing an article. His article appeared in the last issue and our BCCS Journal highlights were covered in *Coin World* as usual. We had a great response to this, particularly Peter's article. I saw some comments from collectors putting together EF—AU Barber Half sets as compared to Peter's MS-65 coins. These stories will be just as interesting. (Yes, and it isn't only the halves; I know someone ready to do this for another denomination!)

One great suggestion voiced at our Baltimore meeting was doing a survey by series and variety. I plan to put something together for the following issue and would much appreciate ideas of any kind from interested members.

## REMEMBRANCE – PAUL REUTER 1927—2003

The word “gentleman” defines the essence of Paul Reuter. The individuals who express their thoughts of Paul here repeat this important quality.

Paul was a charter member of the Barber Society. In the Fall of 1990, Steve Epstein, founder and then president of BCCS, asked Paul to become Treasurer. Steve obtained Paul's name from another departed member, Dave Lawrence (Feigenbaum). Later in early 1994, Paul assumed the joint position of Secretary/Treasurer. This period marked a critical time for the Barber Society and Paul met and exceeded the needs then and thereafter. He interacted with more members than anyone; he had the best sense of our history and was a key person to discuss any decision or issue facing BCCS.

Paul mentioned to me just a few months ago that he was experiencing some

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unsettling symptoms. He would find the medical answer to these, but decided to relinquish his leadership role to someone else. We discussed a successor and decided to offer this to Eileen. (I expected this was too much to ask of her but I was fortunately wrong.) Paul was diagnosed, received treatment and then was hospitalized and gone all too fast. I have many lessons learned from Paul. One relevant to us is long before he encountered this illness, he had put his collection and other responsibilities in good order.

Numismatics is more to me than coins, etc. Wonderful people are part of our hobby. Paul and Dave are two of the wonderful memories I have in this.

Sincerely,  
Phil Carrigan



I was very saddened to hear that Paul Reuter passed away on Friday, August 29, 2003. Paul was a long-time friend and customer all the way back when David Lawrence Rare Coins was a one-man shop -- my father, David. He and Paul spoke frequently on the phone and became well acquainted as Paul assembled sets of Barber coinage. When I joined DLRC in 1990, Paul and my father had already had many dealings and his was always a welcome call. Paul was a deliberate but firm negotiator -- a real gentleman. Sadly, my last deal with Paul occurred only weeks before his passing. He called to tell me that he needed to sell off his Buffalo nickel, V-Nickel, Lincoln and Commem sets. All were complete except the Commemoratives -- and that's why I knew something was amiss. Paul would never sell an incomplete set. Sensing the importance of this transaction, I made a very strong offer for the collection and, when Paul countered with a "round up" of \$1500, I didn't have the heart to stand firm.

Paul was a great guy and one of the most pleasurable people I have ever had the good fortune to do business with. He loved coin collecting (as well as golf, I understand) but cared more about relationships. As Treasurer to the BCCS, Paul brought his meticulous nature to the financial aspects of the organization. He will be sorely missed by all who knew him.

Sincerely,  
John Feigenbaum



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I had the highest regard for Paul Reuter - both personally and professionally. He was a true gentleman and a very capable professional. When I asked Dave Lawrence for someone with integrity and credibility to become the Barber Society's Treasurer, Dave didn't hesitate in recommending Paul. Thanks to Paul, the Society has developed and maintained the fiscal credibility it needed to remain a viable organization and attract a strong membership base. I was saddened to learn of Paul's passing, but grateful that I had the privilege of knowing him.

Steve Epstein



*Editor's note: Below is Paul's final message, as far as he had gotten, to the BCCS membership. His two daughters, Susan and Nancy graciously edited it and added their thoughts.*

## A Fifty Year Journey

By **Paul Reuter**

"When I first arrived in Chicago in 1946, I lived in one of the north-side YMCA's. Most of the residents were young ex-GI's and I noticed that quite a few of them had blue boards for gathering pennies by date and mint mark. What a neat hobby, I thought, and the cost is practically nothing. An important nothing, an important point to me.

In the evenings we would gather to compare coins found and maybe make a swap or two. Grade was meaningless, you either had the coin or you didn't. Occasionally turned up with a semi-key. And that had to be passed around and admired, and the lucky owner congratulated.

As my own Whitman board started to look presentable and as my finances improved, I decided to put aside a few Barber coins. They were fairly plentiful in the early part of the fifties, but when the price of silver became a factor, not many Barber coins remained in circulation.

In 1961, I moved to Mississippi and was surprised to still find an occasional Barber turn up in pocket change. About this time I began to dabble in some buying and going to coin shows. I also saw the gain in attractiveness in moving up to VF/AU and then to MS coins. I eventually built some nice sets. Just a 50 year journey.



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I was an early member of BCCS, a charter member to be exact. As often happens, the founder got swamped and sent out a cry for help. By now, I had gotten to know Dave Lawrence and Dave recommended me for treasurer.”

*This seems to be a fitting conclusion to our father’s thoughts that he had noted in the last month or so. He had a lifelong curiosity touching on a wide variety of subjects. There were some prominent themes such as modes of transportation (trains, planes, golf carts and road trips). The other was interacting with people (around the bridge table, at church, back at the golf course).*

*Reading this history explains how the coin collecting piece of the puzzle fit in – it both started and ended with people. He thoroughly enjoyed the BCCS and his role as treasurer. He found the contacts with members to be enriching. Being treasurer allowed him to continue to challenge himself, as just this March he updated his treasury spreadsheets to EXCEL. It also fulfilled him in another way, as he never turned away a cry for help.*

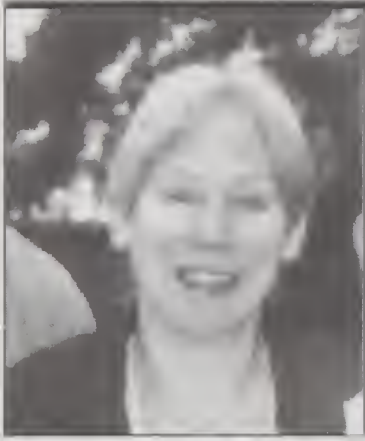
*Susan Reuter Smith*

*Nancy A. Reuter*



**Paul Reuter**

**May 13, 1927 - August 29, 2003**



## LETTER FROM THE EDITOR

I was first “introduced” to Paul Reuter via the Internet early in 2001 when I became editor of the Journal. Soon after, he phoned to see how I was getting on. If I needed anything or had any questions or concerns, I was told to pick up the phone or e-mail him. He would help however he could. My first impressions of Paul, that of a friendly, soft-spoken, patient mentor, never changed. As time went on, our conversations broadened to include personal topics. We shared family happenings, background experiences and, of course, what the weather was like up here/down there. He cared deeply for his wife and family. He played golf. The more I learned about Paul, the more I liked him as a person.

When Paul became ill early this past summer, I was asked to take over his responsibilities. As his health deteriorated, he continued to send me the past issues, bank records, mailing lists, and his own handwritten notations. Although he said little about his condition and never complained, I sensed an urgency on his part that the transition become complete quickly. It was important to him that the Barber Society continue uninterrupted and, thanks to his efforts, we will.

Looking over the contents of this issue, I feel each is, in its own way, a tribute to Paul. He had an interest in the history of the Barber series, an admiration for its beauty and design, a belief that coin collecting should be an enjoyable hobby, and he always looked forward to reading fellow BCCS members’ contributions. This issue is dedicated to Paul’s memory, yet every future issue that I assemble will have a part of Paul in it. He has helped make the Journal of today and those to come what they are. Thank you, Paul.

### THE JOURNAL NEEDS YOUR ARTICLES!

Remember your article submission(s) automatically enters you in the BCCS Literary Contest. The article receiving the most member votes will win a 1st place prize of \$50. Second place prize will be \$25 and third place will be a free one year BCCS membership. So, make sure your membership is up to date and get your article to Eileen at the post office or e-mail address on page 3.

**DEADLINE FOR THE NEXT ISSUE IS Dec. 15th**



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# The Elusive 1896-O Barber Half Dollar in VF Grade

By **Robert M. Petty**

The 1896-O Barber Half in problem-free original Very Fine grade seems to be much tougher to locate than its mintage and value would lead a collector to believe at first. I have been collecting mid-grade Fine to Very Fine Barber halves for over ten years with a passion, and for me the toughest coin by far to locate in VF grade has been the 1896-O.

This New Orleans Mint issue with a Trends retail value of just \$150.00 in VF-20 and a modest mintage of 924,000 makes this coin a truly undervalued sleeper in my opinion. It took me nine years to locate a VF coin that was original and problem-free, and believe me, I searched for it with the passion of a bloodhound on a coon's scent! This makes me ponder if maybe some collectors have hoarded this coin, or perhaps for some reason its survival rate was very low due to some unknown mishap in its history.

I would be interested in hearing from other Barber Half collectors if they too have had a tough time locating this coin in problem-free VF grade. I, for one, am convinced that this coin is very undervalued and should retail for around at least twice the current Trends value of \$150.00, although somewhere there could be a safe deposit box or basement wall full of them. But no hoards of this issue have ever been reported that I know of. In Q. David Bowers's book, *American Coin Treasures and Hoards*, several Barber Half issues have been discovered in hoards, but the 1896-O was not included in any of those finds.

A truly scarce issue in VF, or just in hiding? Only time will tell!



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# Illustrating Varieties

By Steve Hustad

Well, here it is - you've tuned into the final installment of my Barber Quarter 'Illustrating Varieties' series. Has the ride been worth it? (Or perhaps you want your money back?) Either way, this is the last of the bunch and wraps up the quarter varieties that I have in my collection. I've tried to show previously unknown RPMs and RPDs and, when it's a known variety, to add to what's already known by addressing die states and die damage that can be used for easier attribution - as well as pointing out RPM, or RPD features that previous researchers may have overlooked, or that had not been visible on their pieces.

As I write this last installment, I'm all too aware that yet another summer is nearly over. The grass is browning a bit and only needs mowing every other week instead of twice a week. The daylilies are past their peak, and shoveling snow is only a few months away. The coin show schedule will be gearing up again in the fall bringing us variety hunters more 'cherrypicking' opportunities - and more opportunities to lighten our wallets a bit as well.

So let's wrap this up and get on with the business of this 9th and final quarter article.

9th installment: One 1914 Philadelphia Mint Quarter RPD, and two 1916 Denver pieces - both RPMS

**1914/4 RPD - South (1 plate, 1/2 obverse & 1/2 reverse; plate coin is VF-30+)**

I believe this RPD is the same as that included in Dave Lawrence's *The Complete Guide to Barber Quarters, 2nd Edition*, labeled as "Lawrence 101," on page 108, but with a couple of die state/diagnostic differences worth illustrating that I'll discuss here.

The 4 was originally punched in south of the final impression. This is visible just below the horizontal crossbar only, and even seems to tilt a bit downward to the left.

Dave mentions (and shows) that his plate piece has two die cracks - each

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on the reverse, and each from the tips of the eagle's wings to the rim(s), etc. The VF-30+ piece I've illustrated does NOT have either of those two die cracks, but it DOES have one that Dave's piece apparently does NOT have. This means one of two things. Either my piece is an earlier die state, and Dave did not notice the die crack I've shown that's on my piece (unlikely), or these two pieces were struck using different reverse dies.

The die crack on my piece extends from the bottom tip of the olive branch stem, angling SE through the "E" & "R" in QUARTER, and terminating at/through a denticle at the rim. This die crack is rather 'heavy' (hence my comment that Dave would have seen it had it been present on his piece). So I would say that this variety exists 'out there' with two different reverse dies! Note that I see no die defects on the obverse side of my plate coin.

A couple of other aspects of the 1914 to 1916 Barber series need to be mentioned. The Mint began using new number logo types in 1914 that are 'thinner' and 'fatter' than preceding dates. They'd changed the number logo type styles in the Barber series at least once before this too - this would be an interesting treatise in and of itself, I think. Hmmm, maybe that's my next article if there's any interest?

Anyway, there's that, and also the fact that some collectors believe that after (say) 1910 or so, no legitimate RPDs exist in the series because they say the Mint had resorted to multi-punch dates done in a manner to preclude RPDs from happening. I don't believe that argument, because the coins out there tell a different story. I mean, just look at the 1918/7 Buffalo Nickel, or the 1942/1 dimes. But still, I thought I should bring it up so people are aware of that 'controversy.'

### **1916-D/D, RPM - Southwest, Large D/Small D (1 plate, 1/2 obverse & 1/2 reverse; plate coin is AU-50)**

Dave's Quarter book notes this variety as "Lawrence 102." I'm certain that my piece is from the same set of dies, but with some notable die diagnostics to assist you in separating this variety from the myriad of other 1916-D quarter RPMs.

This variety is one of the more noticeable and bold renditions of the D over D group within this date. In my opinion, the original D looks smaller than the final D, though Dave doesn't say this (maybe he didn't think so?) Perhaps it's from that same small D punch used on the first year 1916-D Mercury dime? In any case, I can't add much to Dave's description: "Mint mark is high and on many specimens connects to the eagle's tail. The earlier D is low and angled counterclockwise."

The coin plated here has an obverse diagnostic - that being a thin (but noticeable) die crack from the denticles beneath the "16" in the date, extending to



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the NE, touching the 6's bottom on its way toward the tip of Liberty's bust. The crack has a couple of breaks in it along that path described (see plate). This same crack then extends from the tip of Liberty's bust toward (but not quite to) the thirteenth star, but then continues from that star towards, but not touching the rim.

The reverse of my piece has an interesting die chip within the upper loop of the second "S" in STATES. This is shown as a single 'blown up' illustration on the plate, as there are no other cracks, etc. noticed on the reverse.

**1916-D/D, RPM - West, Large D/Small D(?) (1 plate, reverse; plate coin is F-15+)**

Dave lists this variety as "Lawrence 101" on page 115 & 116 of his book. Again, no mention whether or not Dave thinks it's a large over small D, and on this piece I'm not as sure as with the previous variety, but it looks like a definite possibility to me given the sizes and shapes seen. We'll probably never know...but if so, again, it's likely the same punch that was also used on this year's cent, nickel, dime & half dollar.

The first D was punched in to the west of the final punch as evidenced by the first D's left curve only being still visible within the final D's loop. Interesting that the punch used was so close to the eagle's tail feathers that it deformed the feathers' lower edges! (See the flattened indent?) Note that on some later die states of this variety the mintmark's loop is mostly filled, rendering identification difficult if not impossible.

No die defects were noticed on the obverse, but the reverse reveals a thin crack connecting the R in QUARTER and the D in DOLLAR.

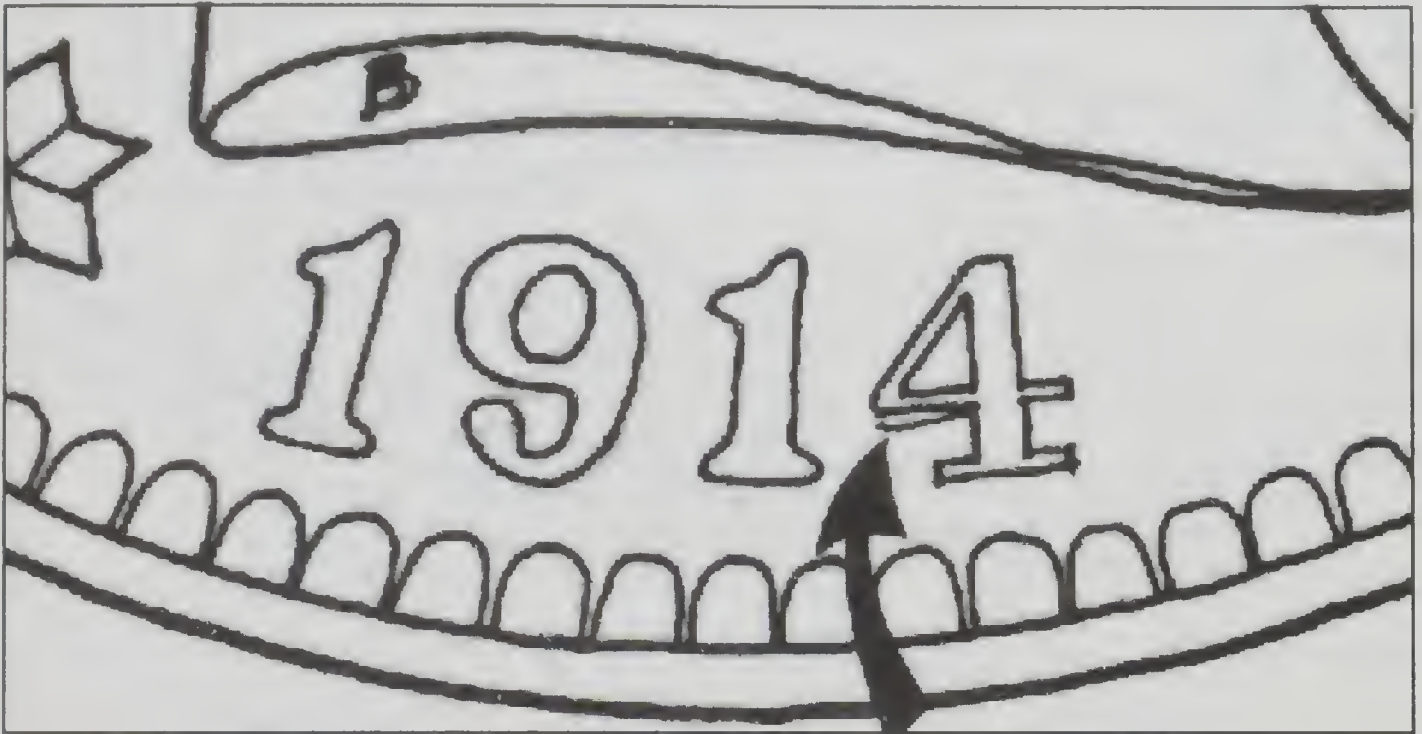
Well gang, that's it for the quarter varieties in my collection. I may take my own suggestion and do a couple of articles on the various logo type changes for date and mintmark punches that the Barber series underwent during its 25 year run, but I haven't decided yet. I've also got a mountain of Barber Dime plates illustrated if anyone's interested in seeing this kind of series extended to the Dimes(?). Then there's my collection of Liberty Head Nickel RPD drawings and so on and so on...

I hope you've enjoyed this series and have found something within it to add to your knowledge of the very interesting varieties that are sometimes hidden within this series. In closing, I hope you've all had a nice summer and are ready for old man winter's icy grip which is just around the corner (I'm not ready yet, but am trying to mentally prepare myself - which is a necessary component here in the upper Midwest!)...but first a pleasant and extended autumn is in order I'd say.

1914/4

RPD - South

QUARTER



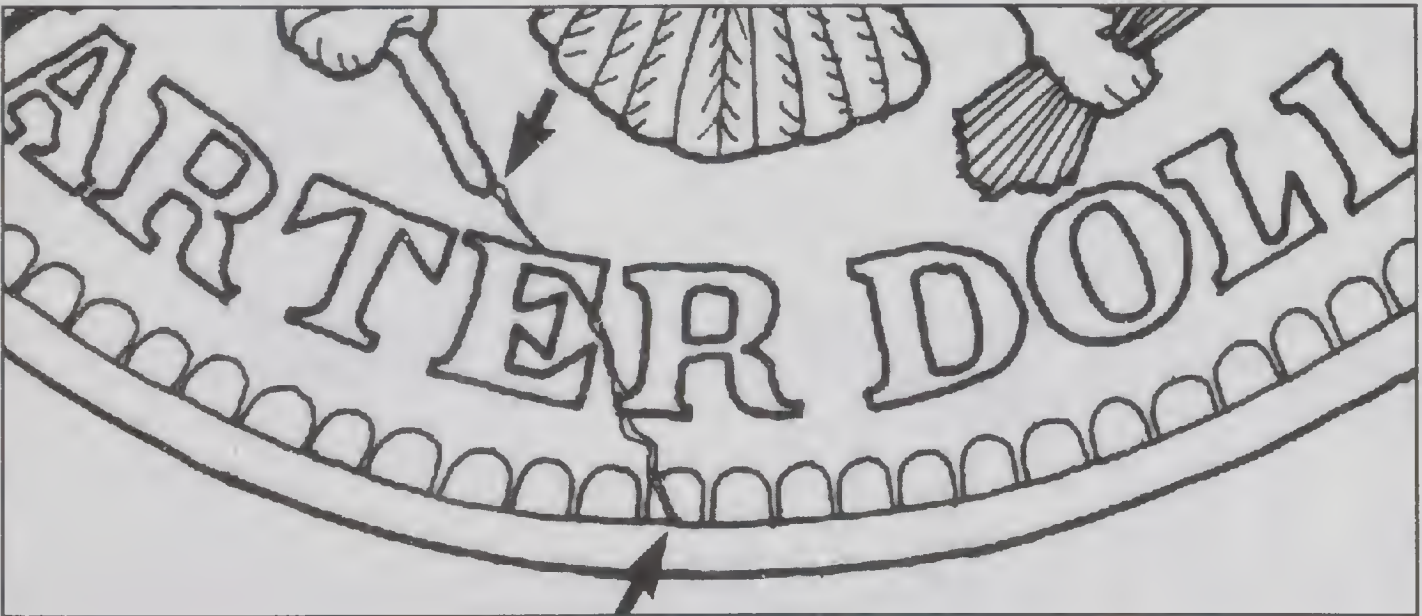
OBVERSE: The 4 in the date was originally punched in south of the final digit. This appears as an angled line slanting downward to the left from the final 4's crossbar as shown.

REVERSE: Normal.

DIE DEFECTS:

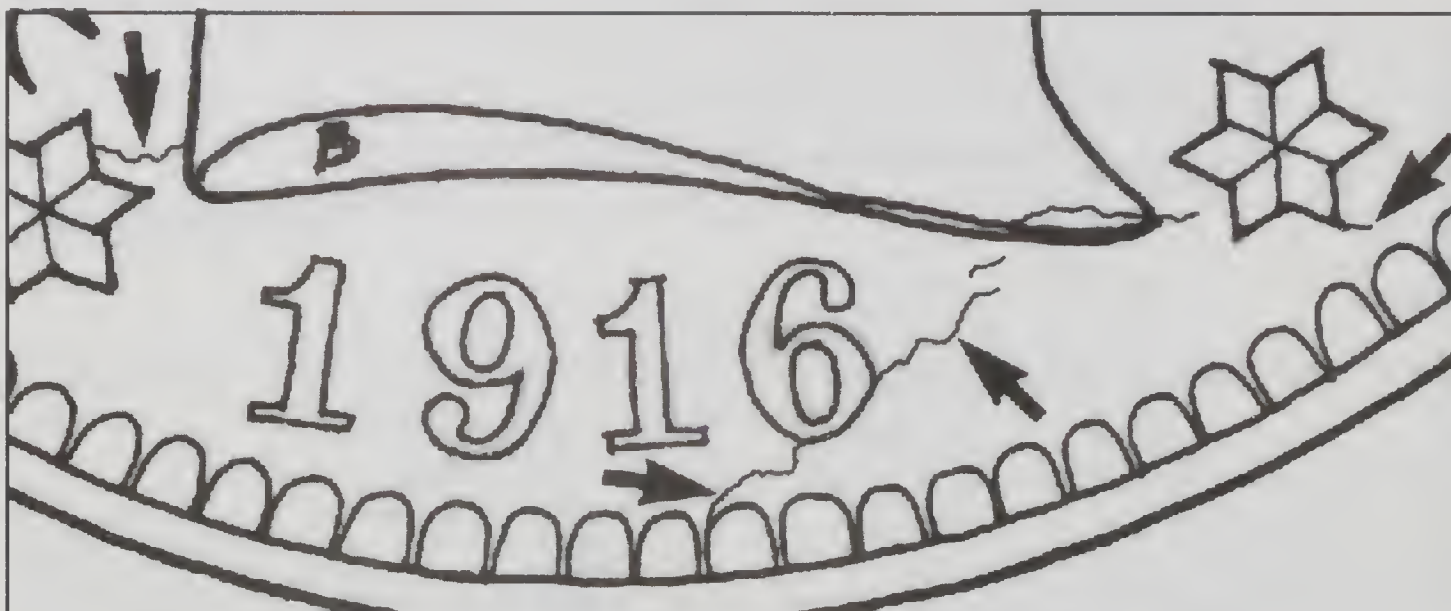
Obv.: None seen.

Rev.: A heavy die crack is visible from the olive branch end through 'ER' in 'QUARTER' to the rim - diagnostic of this variety.





# 1916-D/D RPM - Southwest Large D/Small D QUARTER



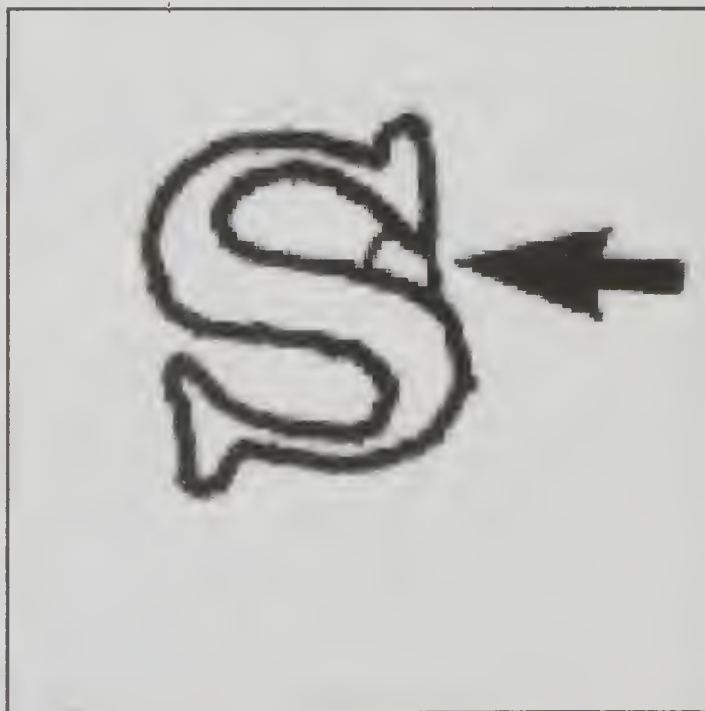
OBVERSE: Normal.

REVERSE: This die was originally punched with the small 'D' mintmark intended for dimes of this year southwest of the final 'D.' Early die state as shown. Later states show a die chip which joins the eagle's tail to the upper left of the mintmark - erroneously referred to as D/D/D. Note how the punch has dented in the eagle's tail.

## DIE DEFECTS:

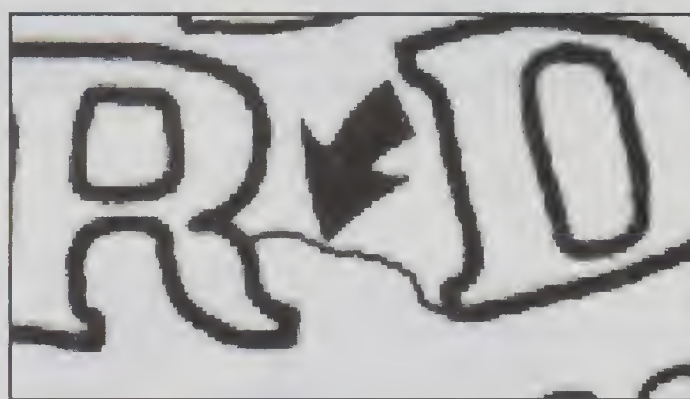
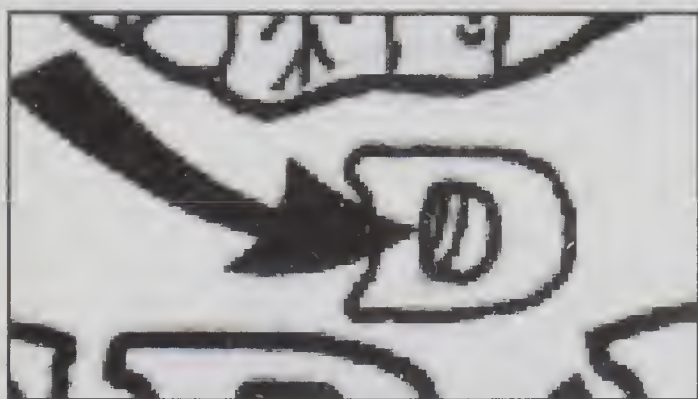
Obv.: Hairline cracks from the 6 in the date to the denticles and to the tip of the bust; also from the first star to the back of the neck.

Rev.: Second 'S' in STATES has a die chip in its upper loop. - see drawing.





1916-D/D RPM - West, Large D/Small D QUARTER



OBVERSE: Normal.

REVERSE: Large D mintmark over a small style D (probably that used on the cent, nickel, dime or half dollar of this year) to the west, and slightly north. The punch used flattened some of the eagle's tail feathers. Remnants occur only within the final D as shown. Later die states show a partially-filled D.

DIE DEFECTS:

Obv.: None seen.

Rev.: A faint die crack shows between R and D of QUARTER and DOLLAR.

# How Well Do You Know Your RPMs?

By Lindsay Ashburn

Though there are dozens of repunched mintmarks in the Barber Dime series, only a few have major features that are distinct enough to be readily identifiable at a glance. This quiz featuring 8 of them is designed for the dedicated die variety collector, not the casual date/grade collector. If you are a casual Barber Dime collector or a budding die variety collector, you can treat this as a light-hearted quiz and play along. If you're an advanced student of the Barber Dime series, treat it as a personal challenge and have some fun with it.



- 1) a. 1892-S   b. 1893-S  
c. 1905-S   d. 1915-S



- 2) a. 1906-D   b. 1911-D  
c. 1912-D   d. 1914-D



- 3) a. 1899-O   b. 1901-O  
c. 1905-O   d. 1909-O



- 4) a. 1905-S   b. 1907-S  
c. 1912-S   d. 1915-S





5) a. 1906-D    b. 1908-D  
c. 1912-D    d. 1914-D



6) a. 1893-S    b. 1905-S  
c. 1908-S    d. 1911-S



7) a. 1892-O    b. 1897-O  
c. 1899-O    d. 1901-O



8) a. 1892-O    b. 1901-O  
c. 1905-O    d. 1909-O

THE ANSWERS ARE ON PAGE 22.

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## Cover up

### Reasons for changing quarter obverse unknown

By **Paul Gilkes**  
*COIN WORLD Staff*

The quarter dollar was one of three denominations to receive a design overhaul in 1916 to replace the silver coins designed by Chief U.S. Mint Engraver Charles E. Barber a quarter of a century earlier, the other two denominations being the dime and the half dollar.

The Mint Act of Sept. 26, 1890, prohibits the Treasury Department from changing the designs more often than once every 25 years, but does not mandate any change at all once a 25-year run has elapsed. However, early in the 20th century, Treasury officials wrongly interpreted the 1890 law as mandating a change every 25 years rather than permitting changes at the Treasury secretary's discretion without legislative approval.

In preparation to changing Barber's designs beginning in 1916, the Commission of Fine Arts, which is congressionally empowered to review all coin and medal designs, met with Mint Director R.W. Wooley on Dec. 4, 1915. The artistic review panel was presented with the names of sculptors recommended as potential coin designers over the Mint's own engravers.

Wooley and Treasury Secretary William G. McAdoo were eventually presented with sketch models from 50 entrants from which to make their selection as the result of a design competition held Dec. 28, 1915. New York sculptor Hermon A. MacNeil's Standing Liberty design was eventually approved for the quarter dollar. Barber was informed through a March 3, 1916, letter from Wooley that his designs for the dime, quarter dollar and half dollar had been replaced as of Feb. 28.

Wooley instructed Barber to make the Engraving Department available for a visit from MacNeil and to work with MacNeil about mechanical specifications for the relief models.

Barber, who had a reputation of opposition to designers not on the Mint

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engraving staff, reacted true to form and resisted assistance. Assistant Engraver George Morgan provided the help MacNeil required and on May 23, galvano models were approved.

The galvanoes - ready for electrotyping and reduction to coin size - were minus the two dolphins that were originally placed to either side of Miss Liberty's feet and the motto in god we trust that had appeared on a fold of drapery crossing her arm.

The Philadelphia Mint produced some 52,000 of the new quarter dollars in 1916, between Dec. 16 and the end of the year, but told the public nothing. The 1916 coins, along with the first 1917-dated quarter dollars, were placed into circulation on Jan. 17, 1917, according to researcher Walter Breen. However, other sources suggest they went into circulation in 1916.

Barber reportedly considered the replacement of his designs to represent another slap in the face to his own artistic integrity. President Theodore Roosevelt had snubbed Barber before in selecting Augustus Saint-Gaudens to design a 1905 inaugural medal (whose engraving Adolph A. Weinman executed as a prelude to the dime and half dollar), and again in selecting Saint-Gaudens to redesign the gold \$10 and \$20 coins of 1907.

MacNeil's designs for the quarter dollar receive high marks.

"MacNeil's Liberty is presented as the Athena of the Parthenon pediments, a powerful woman striding forward with head and arms conveying a strong side-wise motion," according to Cornelius Vermeule in *Numismatic Art in America*. "The first issue of 1916 showed the chest uncovered, but this flaunting of American morality was immediately replaced by a similar Liberty clad in a cuirass of chain or scaled mail, a modern version of the aegis of Athena. ..."

A description of MacNeil's design, based on his own interpretations, is included in the *1916 Mint Director's Report*.

Vermeule wrote that MacNeil's concept of an armed Liberty, uncovering her shield and extending an olive branch "like the Writing Victory of Roman triumphal reliefs" and Roman coinage circa A.D. 69 to 215, "would have been a splendid tribute to the sentiment of the time had the artist not chosen to place her at the entrance to a star-studded dado or enclosure, resembling the walls of a private cemetery.

"This Liberty of 1916 was 'intended to express the awakening of the country to the need of preparedness,'" Vermeule said in quoting MacNeil's own explana



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tion for his design in a time of world instability, "and in this connection, it was felt appropriate that she step through a gateway enriched with the religious motto, the stars of the thirteen colonies, and vaguely suggested panels of relief."

MacNeil is considered to have drawn his inspiration for Liberty from Dora or Doris Doscher, later Mrs. H.W. Baum, a writer, lecturer, trained nurse and Broadway actress. According to J.H. Cline, author of *Standing Liberty Quarters*, Irene MacDowell - a friend and associate of Doscher's - claimed four months before her death on Jan. 3, 1973, that she had posed for 10 days for MacNeil for the quarter dollar while wearing white, sheet-like drapery, and a dress as "a kind of classical robe."

MacNeil sent a framed example of one of the new 1916 Standing Liberty quarter dollars to one of his closest friends, Boston businessman Walter Pratt, advising him in an accompanying letter dated Jan. 11, 1917, to hold on to the coin since he was endeavoring to make improvements to the design the Mint and Treasury insisted on altering. MacNeil expressed his desire to make the adjustments in a letter dated the same day to Mint Director F.J.H. von Engelken.

Superior Galleries noted in its Oct. 9, 1990, auction catalog in which Pratt's quarter was offered that "it is apparent 1916 Standing Liberty quarters had not made it into circulation as of Jan. 11, 1917 - at least so far as its designer was aware. This may explain why 1917 quarters were hoarded and not 1916s; collectors may not have realized until later that pieces dated 1916 existed.

Collectors may never know the full story behind Liberty's cover-up in 1917.

The popular story is that anti-pornographers and public outrage over Liberty's nudity forced Treasury officials to order the change. However, researchers do not cite official documents or contemporary news accounts to back the anti-nudity explanation. Another explanation is that MacNeil added the chain mail to signify America's girding for war, as it entered the war raging in Europe since August 1914.

MacNeil made no mention in his Jan. 11, 1917, letter to von Engelken that his recommended modifications should include medieval chain mail covering Liberty's breast. The chain mail would appear on Standing Liberty quarter dollars later that year and through the remainder of the issue through 1930.

According to Don Taxay's *The U.S. Mint and Coinage*, legislation approved on July 9, 1917, specified that no changes be made in the emblems or devices used on the quarter dollar. The bill specified the eagle be repositioned, the stars and lettering rearranged and the surface given a slight concavity, with the changes to be



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made and completed on or before July 1, 1918.

Taxay wrote it is tough to explain why the further alteration of Liberty, with the addition of a mailed vest, was undertaken, considering McAdoo drafted the legislation.

According to the 1988 reference, *Walter Breen's Complete Encyclopedia of U.S. and Colonial Coins*, "The new type failed technically even worse than aesthetically. Whereas the 1917 'Type I' [Bared Breast] coins were generally well struck and full heads plentiful, the new 'Type II' [Mailed Breast] coins were the exact opposite. Coins with heads struck up well enough for discernment of details of hair and ear - let alone the leaves above [the] ear - are the exception, and in some dates they get almost unobtainable."

Before Barber had completed the working hubs for 1917, Breen said, the engraver modified the original master die. On the 1916 quarter dollars, leaves are broad and close together; on 1917 coins, they are narrower and farther apart, especially the two immediately left of the L in LIBERTY.

The slight modifications were insignificant compared to the most severe design imperfection of all. The date, on an exposed plaque unprotected by a raised rim, was susceptible to wear down before any other design elements.

This flaw was corrected in 1925 when the date on Standing Liberty quarter dollars was placed within recessed outlines. The defect, Breen claims, can be blamed on Barber's revisions of MacNeil's designs.

Breen wrote another problem found on the first year of issue coins, but least of all on the 1917 Bared Breast coins, is that Miss Liberty's head is likely to show less than half its design details.

The first year, 1916, had the lowest mintage, with 52,000, all struck at the Philadelphia Mint. Mint State examples of any date Standing Liberty quarter with a fully struck head of Liberty ("full heads") command significant premiums over those with only a partially struck head.

Breen and Cline disagree on the derivation of Standing Liberty quarter dollars with full heads. Cline claims full heads are coins from new dies. Breen believes the existence of full heads is more likely the manner in which the coins were struck.

1917 Standing Liberty quarter dollars of both the Bared Breast, No Stars Below Eagle, called Variety or Type I by some, and Mailed Breast, Stars Under

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Eagle, called Variety or Type II, were struck at Philadelphia, San Francisco and Denver.

The Mint marks on all Standing Liberty quarter dollars are on the obverse to the upper left of the date, between Miss Liberty's right foot and the first star.

The most significant die variety for the series is the 1918/7-S doubled die overdate, second only to the 1916 in demand or desirability. The overdate was caused by the use of two different hubs during the hubbing process, one dated 1917 and one dated 1918. This is actually a form of doubled die.

Other premium dates include the 1919-D and 1919-S above Mint State 60, the 1923-S and the 1927-S above Very Fine.



### Answers to “How Well Do You Know Your RPMs?” Quiz

- 1-d 1915-S** There are clear remnants of an ‘S’ above the lower serif and above the diagonal bar.
- 2-d 1914-D** The mintmark was first punched very wide to the upper right, connecting with the right ribbon.
- 3-b 1901-O** This is the popular “O over horizontal O” variety.
- 4-a 1905-S** Both serifs clearly show doubling. First punching was rotated counterclockwise.
- 5-c 1912-D** An earlier mintmark protrudes from the top of the current ‘D.’ Left and right uprights both show clearly.
- 6-a 1893-S** This is the popular “triple S” variety. The leftmost ‘S’ is caused by strike doubling, not repunching.
- 7-c 1899-O** The lower left quadrant of an earlier ‘O’ shows up as a tail attached to the lower left of the current ‘O.’
- 8-d 1909-O** Trick question. This is called “O over inverted D.” That would make this an OMM (overmintmark) rather than an RPM. Also, there is debate as to whether this variety is repunched or strike doubled.

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